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OPINIONS EXPRESSED IN SIGNED ARTICLES ARE THOSE OF THE WRITERS AND NOT NECESSARILY THOSE OF THE NATIONAL ART EDUCATION ASSOCIATION.

COVER DESIGN—LOUISE JUERGENS



REID HASTIE
President, N.A.E.A.

THE FUTURE OF THE NAEA

The National Art Education Association has been growing bigger each year. Did you know that if all the active members of the Association were placed end-to-end they would stretch for a distance of more than five miles? Granted that this would achieve no worthwhile purpose if taken literally, however as an illustration it serves to accent the size and growth of the NAEA. It is also important to note that our organization has reached only about one-fourth of its potential size and that "bigness" also brings complexity and increased responsibility.

Less than ten years ago when the NAEA was created by a voluntary union of the four Regional Associations, the first problem facing the new National Association was to discover what it could do that was not already being done by the existing organizations. Through vision and effort much has been accomplished in a very short time and the NAEA has gradually become the recognized spokesman for art educators, representing them nationally and internationally. The list of achievements is a long one including contact with committees of the Congress concerning legislation in the arts, co-operation with the International Red Cross and the U. S. Army on arts and crafts programs, action in an advisory capacity on problems of accreditation for secondary schools and colleges with art education programs, development of close working relationships with the NEA and other professional groups in education, support of international art education organization through appointed delegates and affiliation with INSEA (International Society for Education through Art). On our domestic front,

we have initiated investigations related to art education through the Information Studies and the Research committees. Curriculum materials have been collected and evaluated. The preparatory work for projects in Visual Communications including audio-visual, television and exhibition techniques is well under way. You have been represented by appointed delegates to meetings of the American Association of School Administrators, the UNESCO Commission, the White House Conference, the Council on National Organizations and at dozens of other conferences that have in many cases a critical effect on the performance of your daily job of art teaching. Within the Association members with similar job responsibilities as college teachers, state art directors and art supervisors of larger and smaller cities have been informally organized into working sections to facilitate the exchange of information and the solution of problems of mutual concern.

This incomplete enumeration is intended to point out how very complex and diversified are the activities of a truly national organization that attempts to serve the interests of its members effectively rather than to point with pride to how bright, wonderful and important we are. Up to this stage much has been accomplished through the willingness of many individuals to give their time, money and energy, often at great personal sacrifice. But like most things this cannot last forever. In a way the operations of the NAEA have been conducted very much like a very good "country store" with all of the desirable aspects of this type of venture. The atmosphere has been friendly, informal and warm; the members knew where to find everything and all types of issues and problems were discussed and resolved around the store or cracker barrel. Highways came along, the town has grown bigger and the country store type of organization has gradually changed until the details of "running the business" have become so involved that the expression "who's minding the store?" could apply in our case. The business of the NAEA through its Executive Council and officers has gradually increased so that most of the attention is devoted to details of "running the business" from day to day without adequate time for the long range planning of new and important services for members. It is now the time to establish the position of an Executive Secretary for the National Art Education Association.

What will a qualified person working full-time as an Executive Secretary do for the members of the NAEA? He will collect the money, pay the bills, keep the records, manage the headquarters office, campaign for new members, cooperate with commercial concerns, edit existing publications and initiate plans for new profit-making publications and keep his eye on current legislation. He will serve the Association in public relations with professional organizations, governmental and other agencies, the general public, and school administrative personnel. In short, he will be very busy.

The Executive Secretary will provide a continuity from year-to-year and from administration to administration. In the selection of candidates for important positions within the NAEA it will be no longer necessary to be sure that they have jobs that allow freedom to attend meetings and to travel or have benevolent employers who allow them the use of secretarial help to carry on correspondence for the Association. We will be better informed about current developments that affect art education which are initiated by governmental agencies, private foundations, the NEA and its departments in time to take advantage of these opportunities.

The establishment of the position of Executive Secretary with a permanent office and staff in the NEA Headquarters Building will free your Council and Officers to plan long-range policy, keep in touch with current developments and issues, and initiate a program for the improvement of the professions in the best interests of those they represent, the members of the National Art Education Association. The hiring of an Executive Secretary is a new situation for the NAEA. No doubt some of our members will wonder why a change from accepted practice is necessary since the Association is "still living" and flourishing. Increased returns from the expenditure for this position may not be immediate and a year or two may elapse before the Association will realize on its investment. However we have the successful examples of hundreds of other national organizations of similar size and goals as our own as a precedent for the decision of your representatives on the Council. The NAEA can face the future with its promise of growth and the demand for better service toward the improvement of Art Education in the United States with the machinery of the organization geared to accomplish its objectives.

AN EXECUTIVE SECRETARY FOR THE NAEA

On June 29, 1957 the Executive Council of NAEA voted unanimously to establish the position of an Executive Secretary for the Association. Coordinated with this action is a plan to establish our National Headquarters in Washington, D. C. at the NEA Building as soon as possible. During the short interim period our business office will continue to be located at the State Teachers College, Kutztown, Pennsylvania.

This action on an Executive Secretary was taken after a thorough investigation by a committee including Ronald Maxwell, William Milliken, Charles Robertson and Jack Arends (Chairman). The sound financial condition of the NAEA and its plans for future development support this decision.

A Selection Committee has been appointed to canvass for candidates and nominate for Council approval the candidate best qualified

for the position of NAEA Executive Secretary. This committee has prepared an outline as information for candidates but it may also serve to acquaint the membership of the National Art Education Association with the nature and scope of the activities of their new Executive Secretary. This outline is as follows:

QUALIFICATIONS

1. The challenge of this position rests in the individual himself. A background or an understanding of the field of art education, a professional enthusiasm and the ability to coordinate national affairs with those of affiliated regional and state art organizations are primary prerequisites.
2. The position requires a person who is able to work with many agencies, their individual representatives, the national

government and the members of the National Art Education Association as a whole.

3. To be able to translate plans into actuality, to work effectively with individual members and organized groups within the Association and to foster cooperation with other national organizations and agencies implies versatility, experience and good judgment.
4. The NAEA Executive Secretary has the undeniable opportunity to become nationally prominent as a leader in the field of art education. The requirements of this position in personal and professional qualifications are at a high level. Preference will be given to applicants under 45 years of age.

DUTIES

This is a new position and its scope has been divided rather than defined. The following outlines the major responsibilities for the Executive Secretary of the Association as prepared by the Selection Committee.

1. Promotion

- A. To work closely with the Membership Committees of the four Regional Associations in their campaigns to contact individuals eligible for membership in the Association.
- B. To cooperate with the representatives of the Ship (an organization of the commercial agencies that are engaged in the manufacture and sale of art supplies and equipment) in a program for enlarging the group of Supporting Members of the Association.
- C. To represent the Association and interpret its position to the National Education Association and to committees, agencies and other designated groups that involve the interests of art education on international, national, state and local levels.
- D. To work closely with the Editorial Board, Publications Committee on all publicity and other promotional material for the Association.

2. Program Coordination

- A. To consult and advise on each Regional Association's program when requested by that organization.

- B. To work closely with the NAEA Council and the committees of the Association.
- C. To serve in the capacity of Convention Manager for the Biennial Conference of the NAEA.

3. Publications

- A. To act as Editor of the National Journal, **Art Education**.
- B. To assist committees of the Association that are engaged in work that is significant for publication and in general enlarge the publication program of the Association.

4. Business Administration

- A. To manage the headquarter's office, clerical help, etc.
- B. To work with the NAEA Council to manage and coordinate the business affairs of the Association.

SALARY

The annual salary range for this position is from \$7500 to \$9000 depending upon background of training and experience. An appropriate retirement program is being established.

The budget for the position and the headquarter's office includes items for travel allowances, secretarial help, office expenses.

APPLICATION

All applications and correspondence regarding this position should be addressed as follows:

Dr. Reid Hastie
Chairman of NAEA Selection Committee
Department of Art Education
University of Minnesota
Minneapolis 14, Minnesota

The committee is interested in ideas and suggestions from members of the NAEA which will assist us in fulfilling our responsibility to the Association.

Respectfully submitted,
JACK ARENDS
IVAN JOHNSON
WILLIAM MILLIKEN
CHARLES ROBERTSON
REID HASTIE, Chairman

SPECIAL ANNOUNCEMENT

The Council of the N.A.E.A. at its June 29th meeting in Philadelphia, Pa., authorized the issuance of a "seal" to identify supporting members. Such members will be firms dealing in materials, equipment, and other services to the field of art education. The privileges of membership will be upon approval of the council, and the payment of a supporting membership fee of \$250.00. In a sense the seal will mean approval of the policies and products of the member organization by the N.A.E.A. The seal when awarded to a firm may be used in letterheads, advertising, signs, at exhibitions or conferences, etc.

A good design, showing the relationship to the N.A.E.A. will be needed for this purpose. The following stipulations should be present:

1. The letters to N.A.E.A. must appear as an integral part of the design.
2. The words "supporting member" should appear in the legend.
3. A symbol may be incorporated—this should be general in character rather than specific.
4. The design should be suitable for reproduction as a two color job.
5. Designs submitted must be within a 5-inch by 5-inch shape either square, circle, oval, etc. Designs to be submitted on 8-inch by 10-inch white bristol board or illustration board.
6. Any member of the N.A.E.A. may submit as many designs as he chooses.
7. Identification must not appear on the front of the design. It must appear on the reverse side and must be covered.
8. All entries must be sent by December 1, 1957 to Professor Charles M. Robertson, The Art School, Pratt Institute, 215 Ryerson Street, Brooklyn, N. Y.

Art School, Colleges, and University art departments are urged to cooperate in this project.

MEMBERS OF THE SUPPORTING MEMBERSHIP EMBLEM COMMITTEE are:

CHARLES M. ROBERTSON—Chairman
DR. ITALO L. de FRANCESCO
DR. JACK ARENDS

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THE ADOLESCENCE OF ART EDUCATION *

VIKTOR LOWENFELD

*Professor of Art Education
Penn State University*

Very few occasions in my life have been as meaningful as this, for I know that I have been chosen by you, and that adds great responsibility to my words. I want you to know how grateful I am to you and how humble I feel in accepting this task of being your speaker.

Adolescence, as you know, is a stage in human development which is signified by a change from childhood to adulthood. This process of maturation is often marked by great difficulty of a physical, emotional, and social nature, depending on the upbringing, the social environment, and the inherent qualities of an individual. Since adolescence most often consists of a change which occurs under difficulty, we can readily speak of a crisis. Some would disagree with this term inasmuch as a stage which is a natural part of growth cannot actually be called a crisis. Yet, we all know the differences between the freely laughing child whose imagination can transfigure a stick to an airplane by engaging in almost any action, including the imitation of noises, and the youngster who comes back from vacation with a changed voice, restricted and wooden in his behavior, stepping from one foot to the other, and who answers with the usual, "Yes, Ma'am", when we tell him, "My, John, have you

changed!" The adjustment to the many changes is often difficult, and who would know better than you of the difference between the freely and innocently playing Johnny before, and the adolescent John who has been visibly affected by the changes of maturation.

Any degree of greater awareness poses new responsibilities upon us, for only when we live in the wonderful realm of unconscious childhood do we really "live" and "breathe" and "look" and "laugh" and "cry" with the innocence that makes all these means and purposes alike. "Oh could I retrace the paths which lead back into children's land", sings the late Brahms, and besides him, it has been the longing of many great men, poets, musicians, and artists of every rank. Yet, indeed, with the change from childhood to adulthood, not only does our intuitive world change, but also our social responsibilities, and out of this changing world grow many problems. The conditioning to these problems is the task of education, while the resulting adjustment to them rests with the individual.

There seems to be a striking parallel between the problems resulting from such a higher degree of awareness in adolescence and the problems with which we are confronted in art education today. Apparently, Art Education, with its relatively short history, has lost its childish innocence, its purely intuitive character, and has become aware of its implications and meanings for the individual, for education, and for society in general. As in adolescence, such awareness is not only connected with a greater responsibility, but it has also created problems of adjustment similar to those in adolescence which cannot be solved by escaping them, by stepping from one foot to the other with a, "Yes, Ma'am", but only by facing them squarely. In this connection I beg your indulgence for any frankness in my statements which will be by necessity subjective, if they are not based on research.

Before enumerating some of the major problems which result from this greater awareness toward the tasks of art education, of which adolescent art is a part, let me state with all the power I can muster that there is nothing which can ever replace sensitivity to ourselves and our environment. Without it no art teaching or, as a matter of fact, no art expression is possible on any level. Now let me try to analyze our present problems which are, as in

*Address given at the National Art Education Association Convention 1957 in Los Angeles, California.

adolescence, like some of the pains which are related to the problem of growing up.

The awareness that art is a part of the total growth of the child has created major problems to which I would like to call your attention. One is that art education is now a part of almost every elementary school program in the nation. This is wonderful, indeed. We have definitely moved from the "hectographed tulip stage" to what is generally called "integrative art activities".

We should all keep in mind that all that is said now will be said with an undertone of love for the elementary classroom teacher, whom I admire for her enthusiasm in using art experiences so readily in her classroom. On my many trips across the nation the elementary school teachers have been among my most inspiring audiences. Yet, we must not overlook the fact that most of our elementary school teachers are concerned mainly with art as an interpretative agent, an agent which helps the child to understand better what the teacher teaches. This, without any doubt, is a noble attempt and surely it is far better than a regimentation into tulips, windmills, or hectographed Easter bunnies. Yet, real integration seems to be badly confused with interpretation, or correlation, for integration takes place within the child when his thinking, feeling, and perceiving unite into an inseparable experience as expressed in his creative product. Apparently aesthetic sensitivity, in many instances, still lies outside the orbit of the general elementary classroom teacher, and it is here that we have to be on guard that mere interpretation of subject matter, because it is done with crayon or paint, is not confused with the "art experience" the child **should** get. Let us not forget that in art experiences the child brings into play not only his intellect but his emotions, and especially his refined sensory experiences. For that we need teachers who have become sensitive to themselves and to environment and who can bring this sensitivity into harmonious relationship to experience. This is true for elementary **and** art teachers alike, for aesthetic sensitivity is no one's birthright. Yet, it is **our** responsibility to be on guard for any misinterpretation of that in which we so firmly believe. It is only through intense identification with an experience that the child may arrive at integration and only through such sensitizing to experiences may the child express himself cre-

atively. That the teacher plays a highly important role in this unfolding process is quite evident.

That art is a major promotor of the total growth of the child has led to research which resulted in an understanding of criteria which are indicative of the child's growth. It should be stressed very emphatically that the use of such growth criteria by teachers for purposes other than that of becoming more sensitive to the child's needs would not only be harmful to the child but lies completely outside the realm of our profession. I am referring here to the dilettantic approaches of teachers to "diagnose" or "interpret" children through their creative work. This represents a complete misunderstanding of the meaning of growth criteria. If a teacher has become more alert to the changing criteria which are responsible for the growth of children on the various levels of their development, the teacher has become more sensitive to the child's needs, for any departure from mere generalizations to a more refined recognition of the meaning of details results in more sensitive relationships. It should be stressed here that in art the only valid interpretation is that which is visible to the naked eye. If a child draws an elongated nose, for us a nose-is a nose-is a nose. Inferences which lead to other symbol interpretations are outside the realm of art teaching and must be left to those who are better equipped for such interpretations than we. Yet, to separate art education from psychological findings would be as artificial as to separate the body of a person from his mind. Art on all levels is an expression of the human spirit and emotions and can only be understood if the underlying forces are understood. Any isolationist tendency of separating the aesthetic experience or product from its creator is clearly against a time in which borderlines are fast disappearing, even in the exact sciences. To erect such artificial barriers for fear of doing injustice to aesthetic experience but of art education in general.

There is another important item growing out of our increased awareness of art as being a part of the total growth of an individual, and that is the use of art as therapy. Let me state here frankly and firmly that in art education we cannot separate the individual from his creative product and vice versa. As long as we can help individuals, in their growth through art, even by sacrificing aesthetic values

at time, we shall help them, for individuals should always be more important to us, even more important than aesthetic experience. Although we shall promote aesthetic sensitivity whenever we can, we always shall have the individual's needs foremost in our minds. It is the very essence of aesthetic growth to grow from a chaos to a better and more harmonious organization. However, this is also an important outcome of therapy. Therefore, I am deeply convinced that through the promotion of aesthetic growth in art education, some form of therapy takes place. Thus, it would be entirely against any basic philosophy in art education to create an artificial barrier between art education and therapy out of fear that we may do injustice to the aesthetic experience. Remember, fear is a very poor excuse for changes in spiritual matters, and I am speaking from bitter experience, as you know. Indeed, art and therapy is no dichotomy. On the contrary, without knowing it we engage every day in some form of therapy in our classrooms. Whenever we help a child or a student in the unfolding process of freeing his creativeness, we help him to face himself and to organize harmoniously his feeling, thinking, and perceiving in his art expression. Instead of being afraid to tackle this important problem of the meaning of therapy in art education, we should take it into our hands and clearly circumscribe the role which art education plays in therapy and vice versa. I would like to state firmly here that attempts to minimize the role of art education in therapy or even exclude it from therapy would not only be artificial but harmful to art education. It would certainly deprive it of important contributions and understandings of creative processes. As long as we remain within the means of art education, that is, using visual conception only, by refraining from the interpretation of inferences, we may even evolve a specific form of therapy—an **art education therapy**. It is good to point at our weaknesses, but without giving positive direction, we engage in defeatism.

With increased awareness of the distinct contribution of materials in their variety of textures, consistencies, and surface qualities, a new sensitivity has come into being, and with it the so-called collages or compositions in materials have become a major part of our art education activities. At the same time, however, a new academism seems to have develop-

ed which, under the cover of "new trends in art education", has made a stereotype, a kind of impersonal gadgetry, out of this. I would like to state emphatically here that those art forms which permit the child **actively** to form his **own** concepts must still form the nucleus of a well-rounded art education program. We shall become victims of our impersonal time and succumb to the paper doilies, toothpicks, tin foils, not to mention the many colors of cellophane, if we exaggerate the promotion of those art forms which do not allow the child to form **actively** his own world—and **face** it intensely. Don't misunderstand me—I recognize the great value which these materials have, if properly used, for enriching sensitivity to materials and tactile sensations and enchanting the phantasy of our children; yet, when they become the major part of their art education program, their very virtue becomes their downfall, a stereotype in which children, continually faced with multiple choice arrangements, lose their ability to form their own personal individual concepts. Who has not had the experience of seeing hundreds of collages, looking almost alike, with little provision for individual differences. While we have progressed in the elementary classroom from the "hctographed tulip stage" to a stage of illustration in which the elementary school teacher tries hard to get the child subject-matter-involved, we must be on guard not to fall victim to our age of gadgetry by using sensitive methods insensitively, for in **both instances the aesthetic experience suffers**.

And now let me come to the major challenge to art education of our present time: research. Here also, some of us actually seem to be afraid of research, fearful that it could take something away from the precious intuitiveness and spontaneity of art expression. This, indeed, is not only a great misunderstanding of the functions of research, but it is against any progress. To speak with the words of Einstein, "The more we know, the more we know what we don't know". Since art education is very much concerned with art processes, the forces underlying creative activities, we should be very anxious to replace opinions with facts wherever we can and find new knowledge and processes which will help us in the understanding of the effect of creative processes and the promotion of art education in our classrooms. Research has definitely proven the devastating

effect of coloring and workbooks on children. According to latest research findings, I consider coloring books the No. 1 Enemy of creativeness in the U.S. Sixty-five percent of all children exposed for a certain time to coloring books, according to our experiments, become dependent and inflexible in their creative work. This, as you can see, does not mean that all children become affected this way, in the same way as not all children would suffer from drinking contaminated pond water. To recommend contaminated water as drinking water certainly would be absurd. We have made new progress in the understanding and promotion of art for adolescents. Research has helped us to determine criteria which relate to the adolescent personality. It has given us a deep understanding of how the adolescent looks at his own creative work. It has established the very significant fact that while there is a significant correlation between intelligence, as measured by our common tests, and art during childhood, there is no correlation between art and the I.Q. during adolescence.¹ Since child art is mainly conceptual, that is, replacing what is being perceived by concepts or representative symbols, and adolescent art is derived mainly from percepts, that is, sensory experiences, new light is thrown on the difference between concepts and percepts. It may also be indicative of the fact that our common intelligence tests are entirely insufficient, for the degrees of refinement of sensory experiences should indeed be considered a part of intelligence, probably a different kind of intelligence than we use for our materialistic era, for richness of life is still a luxury which even our high standard of living cannot afford.

And now, let me report to you one of our latest and, as I feel, most significant findings, which may in due time revolutionize not only art education but educational methodology in general. It is quite fitting to report on this research here in Los Angeles, for Dr. J. P. Guilford,² Professor of Psychology, and his staff working under a Naval grant here at the University of Southern California, has been of great help in these studies. Although we have not yet concluded them, their results are conclusive enough so that they can be reported.

For the past six years we at The Pennsylvania State University have been trying to find criteria which may distinguish between creative and less or non-creative people in the arts.

This indeed presumes that we first had to find measurable criteria which are responsible for creativeness. **I would like to emphasize that this was not done to test people or categorize them,** but mainly for the purpose of finding means which could more effectively promote creativeness, especially on the adolescent or post-adolescent level. Because I believe that creative teaching is essential for the teaching of every subject, I venture to say that these criteria may well become the basis for a new methodology in teaching. They may open up new ways of **how** to encourage and motivate creativeness, regardless of where it is applied. While conducting our experiments, we heard of an entirely independent study, that of Dr. J. P. Guilford and his staff, on the same problem, also to find measurable criteria which are responsible for creativeness, not in the arts, but in the sciences. While the subjects in our study, which is based on several doctoral studies, especially that of Dr. W. Lambert Brittain,³ range from a group of highly sophisticated artists to the "non-art group", the study by Guilford is based on individuals working in the exact and applied sciences.

The significant factor of the two entirely independent studies with entirely different experimental groups, testing the same phenomena but for different purposes, is that both investigations, after investigating numerous possible hypotheses, arrived at almost exactly the same eight criteria of creativity which significantly differentiate between creative and less or non-creative people. Yet, at this time we were not quite sure whether the tests measuring these criteria, even if they sounded alike and had the same name, also tested the same attributes. It is for this reason that we conducted a study to correlate the two series of tests, singly and as a whole. While we have not yet finished our research, which includes both a correlational and a factor analytical study, as far as our evidence goes, there is a highly significant correlation between the attributes tested in both investigations. As far as our data are concerned then, this would establish for the first time that **creativity in the arts as well as in the sciences has common attributes.** Educationally this seems to me of tremendous significance for it confirms our basic philosophy that through art education, we may be able to promote creativeness in general, regardless of whether it is applied to the arts or to the sciences or, by

implication, elsewhere, as our new experiments in auditory sensitivity reveal. However, it should also be remembered at this time that creativeness can be thwarted through an art education which is inflexible, insensitive, or unaware of its task of developing the creative potentialities in men. This indeed increases our responsibilities as art teachers.

Because I feel that the application of these eight criteria are important for any art motivation, I would like to go into greater detail in enumerating and discussing the meaning of the eight attributes of creativity for art education.

1. Sensitivity to Problems

It is this vital issue in education, how to motivate greater "sensitivity to problems", with which I started my discussion and which in both investigations was not only found as significantly differentiating between creative and non-creative people, but which was also named alike. This brings back to mind that no creative work is possible without being based on a sensitive experience. Thus, the promotion of sensitivity to problems or experiences is a vital part of art education. Without being sensitive to our needs and the needs of our environment, which includes our neighbors, art education will not fulfill its vital mission. To completely identify with one's own needs, to seek fulfillment within one's self, however, finds its greatest expression in what our religious philosophers call "being in equilibrium with the absolute." It is this greatest of experiences which is impossible without the "sensitivity to problems".

However, sensitivity to problems remains a generality unless we define it more closely. Guilford describes it as "seeing defects, needs, deficiencies, or seeing the odd, or the unusual". Thus he refers to the refinement of both, our senses and our social responsibilities. Indeed, when we speak of promoting or motivating sensitivity in art education we, too, refer to the refinement of our sensibilities, so that we learn to use our eyes not only for seeing but for observing, our ears not only for hearing but for listening, and our hands not only for touching but for feeling. While we know from psychology that without perceiving no learning is possible, if it were not for art education, our educational system, geared to material values, would gravely neglect the refinement of our senses. We not only promote this important attribute of creativity by continuously motivating

our children in their responses to environment, but also in their sensitivities to different materials and media. To react sensitively to media means to identify with them, to learn the behavior of materials and media to such an extent that we can almost predict what two colors "will do" when they merge, how wood will appear when it is all polished up "showing its best grain". Thus, sensitivity to problems is of vital concern to every art teacher as basic to any art experience. Also, it is most important in the understanding of the needs of our children and our youth. If we are not sensitive to their problems we shall never be able to penetrate into the meaning of their creative expressions; we shall never be able to understand, to "read" their creative expressions. Yet, to a great extent, every art expression is an individual interpretation of experiences, sometimes so individual that even with all our sensitivities we may not penetrate the most inner meaning. This is indeed also true for the child's creative work. Yet, as has been indicated previously, the highest form of communication is to find one's most inner self in complete equilibrium with one's creation and thus with the absolute itself.

2. Fluency

The second attribute which significantly differentiated creative from non-or less creative people and which in both investigations was independently called by the same name, was fluency. Fluency refers to the continuously shifting responses to a given idea, object or materials. Guilford distinguished between ideational fluency and associational fluency, while we did not differentiate between the two. In testing ideational fluency, Guilford used, among other tests, one in which he tried to find out the number of different ideas which a subject may have when thinking of the use of a brick. An example of associational fluency on the verbal level is "the rapid production of words meeting specific requirements", such as, expressing enthusiasm in different ways. In our study we were careful to have a proper balance of sensory and verbal performances. The practicing of fluency in art education is indeed common in every classroom in which materials are used for various purposes. The more fluent the child becomes in the use of his crayon, using it pointed with different pressures, or on its broad side if expression asks

for it, the more creative he will be. This indeed refers to the use of all materials. To promote greater fluency both in the choice of experiences as well as in the use of materials is a vital part of art education, especially on the adolescent level.

3. Flexibility

While our study referred to flexibility as such, Guilford distinguished between **adaptive** flexibility, the flexibility we use in adapting to a certain situation, and **spontaneous** flexibility, the flexibility we use as a part of our behavior, in our ability to think and react flexibly. Both kinds of flexibility are part and parcel of any creative process. Not only must the creator continuously adapt his expression to the medium which he uses but he must also flexibly take continuous advantage in shifting his ideas and responses from the results which he obtains during the creative process. No creative process is fully "utilized" if it does not take advantage of the many changes and challenges which occur **during** the execution of a product. Children or youths who are inflexible and cannot adapt to new situations express themselves in stereotyped patterns or mannerisms. They do not adapt flexibly according to the everchanging situation of a creative process, but stiffly use the same kind of presentation, regardless of the ever shifting experience. On the child level such stereotypes can easily be recognized by the rigid repetition of concepts. On the level of higher artistic production a certain inflexibility, expressed in mannerisms has become one of the tragic contradictions of our times. In his deep search for individuality in expression the contemporary artist may become the slave of his own originality. Unlike any previous era, the contemporary artist has to invent art newly, as it were, each for himself. In this conquering of intimate individual forms of expression in his search for originality, the artist often succumbs to his own conformity. We can readily see by this example that no flexibility or fluency is promoted by predetermined patterns in workbooks or coloring books. No motivation promotes creativeness which does not encourage the flexible use of materials and which does not take advantage of the constantly shifting mind of the individual.

4. Originality

Originality was found to be a vital part in the distinction of creative from non-creative

people. This vital attribute was tested by finding out uncommonness to responses which were both verbal and visual in nature. Indeed no classroom teacher would be satisfied if her pupils were to react always in the same manner nor would any art teacher feel happy if her pupils were to express themselves alike or in similar manner all the time. It is the very core of a democratic society that we respect the individual in his differences of reaction. In spite of the very significant contribution which art education makes in stressing the original responses of the individual, conformity and regimentation loom dangerously in both our classrooms and our society. If Johnny cannot respond as the rest do, he may be considered a social outcast, one "who cannot mix". That these "outcasts" may be the Beethovens of our time is a fact many of us still have to learn. Conformity in certain instances may be a social necessity; yet to foster it in education means the suppression of the "uncommonness of responses".

The other remaining four criteria were named differently in the two investigations. Yet, after closer study, it was found that they tested similar attributes. I shall attempt to develop the remaining attributes in both studies by pointing out the significance they have for art education.

5. Ability to Rearrange

Guilford refers to this attribute as "the ability to shift the function of objects and use them in a new way". He also speaks of "Gestalt transformation". In our art rooms, whenever we transform a pipe cleaner into the design of a figure, or whenever we "transform" the pigment of color into a shape, we have engaged in "**redefining**" a material by using it "in a new way", or by giving it new meaning. This ability to use constantly our minds in **rearranging** and **redefining** materials for new purposes is an important attribute of any creative process. In fact it is the nature of experimentation with materials "to use them in a new way" to "**rearrange**" them in new combinations and thus arrive at new discoveries. As long as we remain with pre-conceived ideas we deprive ourselves of important adventures in the flexible applications to new tasks. This rigidity which finds its expression in academic approaches no longer meets a situation flexibly by "**redefining**" its meaning but adheres rigidly to function in disregard of its meaning. This is

the difference between a meaningful and a meaningless tradition. In a meaningful tradition, we constantly and creatively "redefine" its meaning for us by "shifting its function" and "using it in a new way". Only when we lose this ability, tradition becomes insincere, false, and dead.

6. Ability to Abstract or Analysis

Whenever we recall a mental picture it remains nebulous unless we try to analyse it, that is, abstract the details. Analysis or the ability to abstract was the 6th criterion. In thinking of a tree, we first think of the whole shape of the tree, then probably of the trunk, the branches, the twigs, the foliage, and incorporate all these details into the whole shape of the tree. In every analysis we start with the whole and arrive at details. Without arriving at details, that is, without abstracting from generalities and arriving at specific relationships, no form of creation would be possible. It is this analysis which we promote in our art classes when we motivate our children to become more sensitive to details, when we "activate" their passive knowledge through meaningful experiences. We should, however, also be conscious of the fact that it is "analysis" which prevents us from mere generalizations, which allows us to penetrate the nature of an experience. Indeed every generalization in our human relationships carries the germ of discrimination: "all Whites, all Negroes or all Jews are alike". But this is also true for our visual environment. The more we see differences, the more we become sensitive to them. It is, therefore, an important task of creative teachers to help children in their discoveries of differences, for only through penetrating the details which account for these differences in man and environment will their experiences become rich and sensitive.

7. Closure or Synthesis

We understand synthesis to mean the combining of several elements to form or to "close" it to a new whole. Whether we combine certain chemicals to make a new material called "synthetic rubber" or whether we combine several materials to make a collage or a painting, the process is essentially the same, namely, that of creating something new out of various single elements. Guilford called this attribute

"synthesis" and he tested it by presenting individuals with words in scrambled order and asking them to combine them to make a meaningful sentence. For our investigation, a similar principle was used on a non-verbal level, namely, to combine several objects or parts of objects and "close" them into one of a new meaning.

Indeed, whenever our children engage in "construction work" in a paper cut, in modeling, or in any creative activity, they combine several "elements", buttons, toothpicks, or whatever they have, to make a new form (synthesis). In fact, every creative work undergoes this change, whether we start with single brush strokes which finally unite to make a new shape or whether we deal directly with various materials as are used in the crafts. Yet, it is the creative mind which closes these parts into a new whole, the creation. Depending on the medium used, we speak of architecture if the parts are spaces, of painting if the parts are brush strokes, of poetry if the parts are words, of dance if the parts are motions.

8. Intuition and Consistency of Organization

The last criterion we called "consistency of organization". It is this criterion which gives the work its aesthetic impact. As long as our thinking, feeling, and perceiving do not result in harmonious **consistent** organization, we cannot speak of an aesthetic experience. In art this is mainly achieved through intuition, that is, the power to apply aesthetic sensitivity without using inferences or reasoning, but merely out of one's own inner drive for fulfillment. This indeed is a continuous endeavor in any creative process for it is through its unity and **consistency** that the creative work receives its aesthetic impact. But let us not forget that aesthetic growth is on a continuum and expresses itself whenever we establish a more harmonious organization and that begins whenever we remove from a chaos—a chaos in words, in lines, in colors, or in spaces. Since every harmonious organization involves the whole individual, the consistent integration of his thinking, feeling, and perceiving, the impact which aesthetic sensitivity has for education can readily be seen.

From this discussion, it becomes quite evident that our work in Art Education achieves even wider significance through this research for we **know** now that whenever we promote and unfold creativity it has its effect on the whole individual regardless of where his creativeness

is applied. This indeed adds a very great responsibility to the tasks of teaching.

Yet, let us not forget that the great contribution of art education remains the same—the emphasis on the individual and his own potential creative abilities and above all, the power of art to integrate all the components of growth which are responsible for the development of the whole man. Let us gain new power and insight to become more “sensitive to the problems” of our own needs and the needs of others, for through them we hope that the time will come when man’s spiritual values will be considered as important as his material power and his scientific achievements.

I have tried to enumerate some of the important changes which, as in adolescence, have grown out of our new awareness toward our responsibility for education and society. I have tried to point at some of the growing pains which are usually a part of a higher degree of such awareness and responsibilities. Let us face these responsibilities for, as in adolescence, only when we face them can we deal with them.

Let me close by applying to our situation a free quotation by a wise woman of the past—Maria Montessori:

Thus unless we know how an adolescent should develop in order to unfold his natural energies, we shall not know how art as his natural expression develops. The universal development of his art will come not from “a school of design” but from a school of the new man which will cause art to spring forth spontaneously like water from an inexhaustible spring. To confer the free expression of art we must create an eye that sees, a hand that obeys, a soul that feels and a mind that thinks; and in this task the whole life must cooperate. In this sense life itself is the only preparation for art. Once we have lived, the inner spark of vision does the rest.

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¹Doctoral Thesis in progress, The Pennsylvania State University. Robert C. Burkhart.

²Guilford, J. P., Wilson, R. C., and Christensen, P. R. A Factor Analytic Study of Creative Thinking. Rep. from the Psych. Lab. No. 8, Los Angeles, University of Southern California, 1952.

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THE EXPANDED PROGRAM OF NEA SERVICE

About 6000 delegates from the local and state affiliated organizations voted at the Philadelphia Convention in July, 1957, to increase the dues in the National Education Association. This decision was reached by secret written ballot and by a majority of about 4 to 1. This conclusion came after careful and widely-shared discussion—national, state, and local—extending throughout the country and over a period of nearly two years. Broadly speaking, this decision was based on the conviction that urgent problems, national in scope and vital in importance, now confront American education. The organized profession, it was agreed, cannot meet these problems without an expanded program and greater financial resources.

Higher Costs for Continuing Services

Dues in the National Education Association have not changed since 1948. Meanwhile, teachers' salaries have been increasing,—and NEA deserves a good deal of the credit for this trend. The costs which the National Education Association itself must meet have also gone up sharply. Here are a few examples:

In 1948 a secretary could be employed in Washington for \$2,400. Today, at least \$3,500 is necessary for a starting salary. This is an increase of 48%. Typists used to start at \$1,800; now they must be paid at least \$3,100,—an increase of 72%. The figures for janitors are \$1,600 in 1948 and \$2,400 today,—an increase of 50%. The cost of paper for publishing the **NEA Journal** has risen by 20%. The cost of printing a 64-page Journal and mailing it to all NEA members has gone up 27%. Each new typewriter costs 60% more than the old typewriter it is replacing.

The NEA staff salary schedule was revised in 1955, but these adjustments were overshadowed almost immediately by an average 8% increase in salaries paid by the Federal Government. Now Congress is considering a further 15% wage increase for professional and semi-professional Federal employees. The National Education Association must revise its staff salary schedule to compete with other organizations for the services of employees of

the ability required. To do this, it was necessary to increase dues or to cut services.

In short, the \$5 bill of 1948 would not buy \$5 worth of goods and services in 1958. It may be estimated that this inflation accounts for about half of the amount by which the dues have been increased.

Building Costs

When the NEA headquarters is completed in 1958 there will be nearly \$6,000,000 invested in the building,—not including the land on which it stands or furniture and equipment. Annual interest payments on the debt assumed by the Association to complete the new building may during the early years of this indebtedness amount to as much as \$120,000.

Ownership of a fine new building relieves the Association of the necessity of paying rent, but it must assume the cost of maintaining and safeguarding its investment. To keep the new building in excellent condition, as delivered by the contractor, will require an increase of about two-thirds in maintenance costs. Since the new building provides adequate floor space per employee, it will cost more to clean, heat, and light. A building depreciation fund of not less than 2% of the cost of the building should be set aside.

The National Education Association now has more than 60,000 life members. Their initial payments made it possible to construct the new building and their continuing installments should erase the debt over the next ten years. Meanwhile, these life members are receiving services as all regular active members do, but their payments must go to the building fund rather than to the annual operating fund.

Expanded Services

The NEA budget for 1957-58 provides the first steps in carrying out the expanded program approved by the Board of Directors in July, 1956. The budget for 1957-58 allows realistically for the fact that time will be required to recruit and to select the additional staff needed for the expanded program. It anticipates a series of new and strengthened services to the members, provided, of course, that the dues increase has no adverse effect on the steady growth of NEA membership.

The report of the management survey of the National Education Association will probably become available in October 1957. This survey is a part of the expanded program. It will

undoubtedly include recommendations for strengthening the Association and more productive expenditures.

The steps contemplated in 1957-58 to expand the Association's activities and services will now be presented in about the same order as were the recommendations of the Board of Directors at the 1956 Representative Assembly.

1. Legislative and State Relations: Two professional staff members with clerical assistants have already been added to this area. The new expanded program includes employment of **five part-time field workers** to assist with regional and state legislative conferences and substantial further resources as needed for travel, printing and other purposes.

2. Field Operations and Membership Promotion: **Several field workers** are to be added to present the program of the NEA as a whole to local and state groups. Additional resources are provided for cooperative state workshops and for special services to local associations.

A staff member has already been employed to work on **membership in the large cities**. An associate membership director will be added to the staff. Additional funds have been provided to strengthen many other aspects of membership promotion.

3. Lay Relations: The important and valuable cooperative programs of the NEA with the Magazine Publishers, with the National Congress of Parents and Teachers, with the American Legion, and with the National School Boards Association will be greatly strengthened by the additional funds provided.

4. Professional Development and Welfare: A **salary consultant** has already been employed for the last half of 1956-57. Funds have now been provided for a full year.

An associate will be added to the staff to work with faculties and students in **teacher education institutions**. Additional funds are available for printing and conferences.

The services of the **Department of Classroom Teachers** will be strengthened by the added resources provided for clerical assistance, printing, and regional meetings and conferences.

The funds allocated to the **Defense Commission** will provide for additional clerical assistance, travel, and especially for investigations and reports to promote proper professional conditions for the educational service.

The program of the **Citizenship Committee** has already been expanded moderately.

Provision is made for expansion of the work of the **Credit Union Committee**.

5. Educational Services: An allocation is available to make the excellent services of **NEA departments** and other units more fully available to the profession in the improvement of its services.

A consultant on **Kindergarten-Primary Education** has been employed for part of 1956-57. Funds have been allocated for a full year.

The Association will pay the salary of a staff member of the **National Training Laboratory** to give educational groups more help in training leaders.

A consultant on **television education** and a clerical assistant will help the Association to make this medium most effective in classroom instruction.

An Associate Executive Secretary will be added to the staff in **higher education**.

The allocations for **rural service** have been increased especially for travel, printing, and field work, and regional conferences.

The program on the education of **exceptional children** will be somewhat enlarged.

The **Social Studies** department will be assisted in an experimental project in the teaching of international understanding in an actual school situation.

A **United Nations observer**, long an objective of the Association, will be added to the staff.

A convention manager will be added to the staff to assist the President in formulating the program for the annual convention, to work with local convention committees, and to be in charge of regional instructional conferences.

6. Information Services: Competition for the attention and interest of the public in education is keener than ever. One of the Nation's leading public relations firms will be engaged to assist the Association in utilizing **television and radio programs** to stimulate and inform public interest in educational affairs.

A qualified artist and a person to concentrate on **promoting the sale of NEA publications** will be added to the staff. Funds are provided for materials to promote the sale of publications.

The allocations for **research** will provide additional clerical assistance and other expenses in meeting the increased demands which will be made upon the Research Division by the expanded program.

It will be possible to furnish all NEA members with two 80-page issues of the **NEA Journal**, rather than one. Funds are provided for more art work and engraving. Additional issues and wider circulation of the **NEA News** have been made possible.

7. Business Management: The principal increases in this area are as follows: \$20,000 for rent in the interim before Stage III is completed and \$8,000 for maintenance; \$10,000 to meet certain expenses at the **Philadelphia convention** and to enable the Association to assume part of the expenses which would otherwise fall upon local groups for the 1958 Cleveland convention; about \$31,000 for added costs of **social security** and other employees' benefits; and \$40,000 for furniture and equipment to replace obsolete furniture and equipment.

Reserves: Substantial amounts have been allocated to meet unanticipated expenditures during the first year of the expanded program and to establish a "war chest" to assist both the national and the state education associations in meeting emergency problems which may arise at any time. The establishment of these reserves is dependent upon income from increased dues equalling or exceeding the estimated amount. While the Board of Directors expects that NEA membership growth in 1957-58 will continue, the reserve constitutes a prudent measure to protect the service program against unusual demands and possible losses in revenue.

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NATIONAL ART EDUCATION ASSOCIATION

Minutes, Council Meeting

The Art Alliance, Philadelphia, Pennsylvania

June 29, 1957

The meeting was called to order at 9:00 a.m., by President Ivan Johnson. The following Council members were present: Jack Arends, Italo de Francesco, Fred Giles, Reid Hastie, Horace Heilman, Edith Henry, Ivan Johnson, Ronald Maxwell, Katherine Reed, and Charles Robertson. Lucia Corbin was designated a proxy by Martha Allen and August Freundlich served as a proxy for Ann Lally. John Lembach, new Secretary-Treasurer, was present to acquaint himself with the business of the association. Mildred Fairchild was present to report on preliminary plans for the 1959 conference.

Minutes of the Council meetings held at Los Angeles, April 16, 17, 18, 19, 1957 were reviewed and unanimously approved upon motion by Edith Henry; seconded by Jack Arends.

NEW BUSINESS

Jack Arends presented a report of the committee on the employment of an Executive Secretary for the NAEA. Following a discussion on the report, it was moved by August Freundlich; seconded by Fred Giles that Council accept the report, Unanimously approved.

In keeping with the report, August Freundlich moved, seconded by Ronald Maxwell, that Horace F. Heilman be appointed as business manager, on an interim basis, with a monthly compensation, until such time as an Executive Secretary is employed by the Association. His specific duties to be detailed hereafter. Passed unanimously.

Jack Arends moved; seconded by Charles Robertson, that a committee be appointed to publicize the employment of an Executive Secretary; to receive applications; to specify duties; make recommendations and submit briefs to the Council as soon after September 1, 1957 as possible. Unanimously approved. The definition of duties to be presented to Council at a later time during the Council meeting.

James A. Morrison of the Philadelphia Convention Bureau, presented to Council the advan-

tages of Philadelphia and hotel facilities for conference purposes in 1963 or 1965.

Ronald Maxwell discussed procedures to be followed in a program of fund raising among commercial companies related to art education. He exhibited letters detailing the causes and effects of contributions facilitating the establishment of the position of Executive-Secretary and the benefits to be derived generally.

Edith Henry moved; seconded by Fred Giles, approval of the letter to be sent by Ronald Maxwell to commercial firms. Unanimously approved.

Mildred Fairchild presented a preliminary report on the 1959 NAEA Conference to be held in New York. The theme is "Art, Man & Society": the dates are March 9-14.

Italo de Francesco moved; seconded by Fred Giles, that council concur in the preliminary planning as presented by Mildred Fairchild. Unanimously approved.

The secretary-treasurer presented a tentative budget for 1957-58. The ensuing discussion resulted in several modifications of the budget. (See Exhibit A.)

An amount of \$1,000.00 for the 1959 pre-conference planning committee as added to the budget.

Edith Henry moved; seconded by Jack Arends that supporting memberships be raised from \$100.00 to \$250.00; effective August 1, 1957. Unanimously approved.

Jack Arends moved; seconded by Reid Hastie, acceptance of the budget for 1957-58 as modified. Unanimously approved.

President-elect Reid Hastie presented a report of the meeting of NEA department officers held in Washington, D. C. A copy of the report is on file in the NAEA office.

President Johnson reported on his meeting with Dr. Richards and the future plans of Miss Ruth Ebkin for the International School Art Project.

Following a discussion on the 1960 White House Conference on Children and Youth, Italo de Francesco moved; seconded by Edith Henry, that Ralph Beelke be named chairman of a committee to represent NAEA in establishing contacts for the 1960 conference on Children and Youth. Motion unanimously passed.

August Freundlich moved, seconded by Edith Henry, that the duties of the interim Business Manager be as follows:

1. That \$100.00 per month be the honorarium for the Business Manager of the Association.

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2. That among his duties be the following:
- Act as liaison with and advise the Secretary-Treasurer.
 - Make minor decisions on questions arising by mail, etc.
 - Assume responsibility for the advertising in all NAEA publications and to expedite the printing and mailing.
 - Supervise the work of the clerk.
 - Act as liaison officer for the Council, as directed by Council or the President of the Association.
 - Investigate sources of financing projects, publications, etc., at the direction of the Council.
 - Induct the full-time executive-secretary when such an officer is employed.
 - Develop preliminary plans to supplement the financial resources outlined by the Committee or the Executive-Secretary.
 - Otherwise collaborate with Council in the initiation of any plans for the enhancement of the structure of the association.

Ronald Maxwell moved; seconded by Fred Giles, that the President appoint a committee to adopt a Supporting Membership Emblem and set standards for the use of the emblem. These standards to be based on the proposal of the committee on the employment of an Executive Secretary. The committee is to make the emblem available by Jan. 1, 1958. The committee authorized to spend up to \$100.00 on this project. Unanimously approved.

President Johnson appointed a committee to secure a design. The plan is to be announced in the first Fall issue of the Journal. The committee: Charles Robertson, chairman; Italo de Francesco and Jack Arends.

President Johnson appointed a committee to interview candidates and make recommendations to Council for the position of Executive-Secretary. The committee is as follows: Reid Hastie, chairman; Charles Robertson, Jack Arends, William Milliken, Jr., and Ivan Johnson.

Charles Robertson moved; seconded by Ronald Maxwell, that the editorship of the Journal remain in the hands of William Mahoney. Motion passed.

A motion by Italo de Francesco, seconded by Fred Giles, praised the services of the officers for their contributions during their term of office. Unanimously approved.

Italo de Francesco moved; seconded by Fred

Giles, that the eighth NAEA Conference is to be held in Philadelphia in 1965. Motion passed.

August Freundlich moved; seconded by Charles Robertson, that the seventh NAEA Conference is to be held in Denver in 1963. Motion passed.

The council meeting adjourned at 4:30 p.m.

Respectfully submitted,

HORACE F. HEILMAN,
Secretary-Treasurer

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ERRATA

On page 9 of the May issue of ART EDUCATION the caption beneath the picture in the upper right-hand corner should read: Katherine Caldwell, Kansas City, Kan.; Rosemary Beymer, Kansas City, Mo.; William King, Wichita, Kan.

EDITOR

THE NATIONAL ART EDUCATION ASSOCIATION SUMMER MEETING

CHARLES M. ROBERTSON

The Annual Summer Meeting of the N.A.E.A. was held on July 1st in Philadelphia, Pennsylvania in conjunction with the Centennial Convention and 36th Meeting of the Representative Assembly, National Education Association.

A large audience of N.A.E.A. members and guests attended the opening session of the three part meeting held in the auditorium of the Pennsylvania Academy of the Fine Arts. Jack Bookbinder, Chairman of the summer meeting committee presiding, introduced Louise B. Ballinger, director, Art Teacher Education, Philadelphia Museum School of Art. Mrs. Ballinger introduced Ivan E. Johnson, President, N.A.E.A., who summarized the work and progress of N.A.E.A. during 1956-1957. Also presented were President-elect Reid Hastie, University of Minnesota and Vice-President elect Charles M. Robertson, Pratt Institute.

Brief reports and greetings were given by representatives from the four regional associations:

Harold Rice, Vice-President, the Eastern Arts Association; Katherine Reed, President, The Southeastern Arts Association; August L. Freundlich, Vice-President, The Western Arts Association—and a telegram of greeting from Mayo J. Bryce, President, The Pacific Arts Association.

The significance of the N.E.A.-N.A.E.A. meeting in Philadelphia at the Centennial celebration was stressed in a brief address by Leon J. Obermayer, President, Philadelphia Board of Public Education.

The topic "Progress Toward Appreciation and Achievement" as applied to the field of art teacher education was discussed. Each speaker gave concise resumes of art teacher course content and the goals of their respective programs. Participants were Harold R. Rice, President, the Moore Institute of Art; Emanuel M. Benson, Dean, Philadelphia Museum School of Art; Boris Blai, Dean, Stella Elkins Tyler School of Fine Arts, Temple University; Raymond T. Entenmann, Curator, The Pennsylvania Academy of the Fine Arts; Myra B. Narbonne, Art Supervisor, Philadelphia Public Schools.

To close the program Jack Bookbinder commented on a kinescope of a T.V. program featuring the painter, Harriet Bishop, which was screened; and a taped interview with Franklin C. Watkins, eminent American painter and teacher supplemented with slides of Mr. Watkins' work and work by contemporary artists.

A visit to the galleries of the Pennsylvania Academy followed, to view an exhibit of American art arranged by Joseph T. Fraser, Jr., Director of the Academy.

The afternoon session was held in the gallery auditorium of the Philadelphia Museum of Art with Earl B. Milliette, Director, Art Division, Philadelphia Board of Public Education. A very informative and revealing talk was given by Henri Marceau, Director, Philadelphia Museum of Art, "A Scientific Approach to Authenticity in Works of Art". Mr. Marceau's remarks were illustrated with slides of many works from the Museum's galleries and from European art centers.

The N.A.E.A. Summer meeting closed with a visit to the Philadelphia Museum School of Art to see "An Exhibition of Young Designers—1957"—a colorful cross-section display of student work from the various departments of the school.

On display during the N.E.A. Centennial Convention in the Commercial Museum Building Trade and Convention Center was the "Centennial Art Exhibition—100 Years of Art Education in the U.S.A." Dr. Italo L. de Francesco, Kutztown State Teachers College, Pennsylvania, was Chairman of the N.A.E.A. Centennial Exhibition Committee. This documentary and well-styled exhibition of art education work was divided into

(Turn to page 20)

BOOK REVIEWS

LORRAINE JENSEN

Book Review Editor

Metal Sculpture. John Lynch. Studio-Crowell, 432 Fourth Avenue, New York 16, New York. 121 illustrations. 1957. \$4.50.

Have you always felt that welding was a job for an expert—an occupation in which only big, brawny men ought to take part? Not so, says the author of this book! Even the greenest amateur or the most delicate female can learn to make welded metal sculpture with an oxy-acetylene torch, he says, and proceeds to tell us how to do it.

Here is a valuable new book that exemplifies the best in the "how-to-do it" type of publication. Not only has the author provided some concrete advice in the type of materials that might be used in creating metal sculpture, but he comprehensively analyzes many modern forms that leaves the reader with a greater appreciation of the intents and methods of contemporary sculptors.

The volume is profusely illustrated with a number of fine photographs of modern metal work as well as pictures of materials and tools needed to "make your own". The chapter headings give a survey of the contents: Development of Contemporary Metal Sculpture; Sculpture with Shears and Pliers; Introduction to Soft Soldering; Silver Soldering; Constructions, Mobiles, Stables and Kinetic Sculpture; and Sculpture with Oxy-acetylene Welding.

The author goes into such details as the type of tools needed, the kind of wire, metal, and solder to buy, and gives considerable information needed for a craft of this type. This knowledge is to be used only to give expression to a wider range of creative expression, however, for this is not a pattern type of thing, but gives only a basis for proceeding with a personal experimentation.

This book should be a welcome addition to any art teacher's library. There is something here for students from the elementary grades through college. The same author has written *How to Make Mobiles* and *Mobile Design*. All three of these books should do much to replace some of the "junk on a string" type of thing only too prevalent in our schoolrooms today with something more imaginative and stronger in construction. The book should also be particularly useful to teachers of metal crafts who wish to supple-

ment the work done in jewelry design. There is much here that should appeal to adolescent boys in particular, who like something more resistant in art materials than is usually found in art classes. It is a well designed volume, interestingly planned and small enough in size to hold and store.

Figure Drawing Comes to Life. Calvin Albert and Dorothy Gees Seckler. Reinhold Publishing Co., 430 Park Ave., New York 22, New York. 1957. \$7.50.

About this book one can only say, "Well! It's about time!" How difficult it has been when the art teacher has looked for a good book on figure drawing techniques either to recommend to a student or to seek out new approaches to present in the classroom. How accustomed we have become to the slick anatomical explanations in the usual figure drawing book—precise in proportion and done with a suave and sure style, but completely lacking in any sense of the feeling that could be conveyed or without considering the variety of approaches that might be used to stimulate a new insight into figure interpretation.

This handsomely designed book tries to correct this situation. It covers many techniques with an emphasis on presenting new ways of looking at and interpreting the figure. It includes such approaches as handwriting the figure, cutting and pasting the figure, using an ant's eye view, etc. Throughout it uses the illustrations of well-known artists of the past and present who have utilized such approaches in their own styles. It also covers such topics as proportion, light and shadow, and composing the page, but always with the idea of giving the student new insights and a wider creative vocabulary.

The authors have tried to counteract the type of teaching figure drawing which leaves the student with a technique for literal reproduction of the figure, but which is completely bereft of imagination or freshness. They say: "Generally one does not arrive at his own intuitive perception until he is challenged, provoked, and nudged out of habitual clichés of seeing." The attempt (and it seems to be a very successful one) is here to present many challenges to the student.

In addition to a number of illustrations by well-known artists there are also a great many drawings done by first year students of Mr. Albert's (who teaches at Pratt Institute). They are remarkable for their vitality, individuality, and imagination.

STATE TEACHERS COLLEGE, KUTZTOWN
19th Annual Art Education Conference
October 25-26, 1957

Dr. Jack Arends, Miss Mary Adeline McKibbin, Dr. Raymond Stites, Mrs. Marguerite Walter and Miss Josephine D'Onofrio will appear on the program of the Annual Art Conference sponsored by Kutztown State Teachers College.

EFFECTIVE COMMUNICATION IN AND THROUGH ART is the theme chosen by the Planning Committee composed of art teachers and supervisors in the field. The use of motion pictures, television, exhibits, demonstrations, as well as the spoken word, and school-wide assemblies will be the major avenues to be explored as means of communicating to pupils, parents, administrators, and classroom teachers.

**THE 43rd CONVENTION OF THE
 EASTERN ARTS ASSOCIATION**

The 43rd Convention of the Eastern Arts Association, an affiliate of the National Art Education Association, will be held at the Statler Hotel, Washington, D. C., March 8-March 12, 1958.

The Convention theme will be "Art and Government". The Program Chairman is Dr. Harold R. Rice, President, The Moore Institute of Art, Philadelphia, Pennsylvania, who is serving as Vice-President of the Eastern Arts Association.

Highlights of the five-day convention will be general sessions featuring government notables as guest speakers, workshops and discussion groups, special exhibitions and field trips to the landmarks of the nation's capital.

Dr. Jack Arends, Associate Professor of Fine Arts, Teachers College, Columbia University, is President of the Eastern Arts Association, and Mrs. Lillian D. Sweigart, Kutztown State Teachers College, Kutztown, Pennsylvania, is Executive Secretary.

NAEA SUMMER MEETING

(Continued from page 18)

three sections—1. Changes in art education during the last 100 years—contributed by the Kutztown State Teachers College; 2. Art production of children in today's schools—examples of art work by children in public schools in 40 states in the nation; 3. Significant aspects of art teacher education today—photographs from nearly 32 institutions with art teacher education departments. A set of kodachrome slides were made of this exhibition. Full details on the release date and method of distribution will be announced in a future issue of the N.A.E.A. Journal.

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RECENT RELEASES: Art and the Adolescent, 36 slides made from the theme exhibit of the 1957 NAEA convention in Los Angeles, manual by William Enking, Pasadena City College. Commercial Exhibits (30), examples from the commercial exhibits designed by faculty and students of Immaculate Heart College, Los Angeles, California. Contemporary American Ceramics (30), prize winners from the 1956 Biennial National Ceramic Exhibit at Syracuse Museum of Fine Arts, Syracuse, N. Y. Contemporary American Architecture (50) and Early American Architecture (50).

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